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## BOOK REVIEWS

**FIFTY PAINTINGS BY GEORGE INNESS, WITH AN INTRODUCTION BY ELLIOTT DAINGERFIELD.** Privately printed by Frederic Fairchild Sherman, New York. Limited Edition. Price \$20.00.

This beautiful volume supplements the monograph on "George Inness—the Man and His Art" written by Mr. Daingerfield and likewise published by Mr. Sherman in 1911. Again the typography is delightful, the book in itself a work of art. The illustrations are in monotyp, but very true and are most satisfactorily arranged in chronological order. Thus almost at first hand any one may study the development of the painter.

Among the works illustrated are "The Berkshire Hills" in the collection of George A. Hearn; "Hackensack Meadows, Sunset" in the New York Public Library; "Summer in the Catskills," the Butler collection, Art Institute, Chicago; "Autumn Oaks," Metropolitan Museum of Art; "The Coming Storm," Buffalo Academy of Fine Arts, and numerous other less familiar canvases in private collections. In every respect this is a valuable and important publication.

**MASTERPIECES OF THE SEA, WILLIAM T. RICHARDS, A BRIEF OUTLINE OF HIS LIFE AND ART, BY HARRISON S. MORRIS,** United States Commissioner-General to the Roman Art Exposition of 1911, etc. J. B. Lippincott Company, Philadelphia and London.

All who know and love the pictures of William T. Richards will welcome this intimate record of his life. Born in 1833, he found as a youth little to encourage his love for painting. There were no Art Schools and but few teachers. The young Richards struggled on "with such self-training and local aids as were available." Such was the prejudice against a man who followed art as a profession, that his marriage was bitterly opposed by the bride's father, a Quaker for whom "painting was an unhallowed thing, fit only for the elect."

Covering the period from 1850 to 1905 this history of an artistic career

possesses much more than a personal interest. It reveals to us the gradual development of art appreciation in our country, a development so slow that the young artist had a strenuous fight to keep the wolf from the door of his little home. The story of his hardships, of his gradual success and rising fame is related with sympathetic simplicity.

Seventeen colored plates, reproductions of his now famous marine paintings, show how great was Richards' contribution to this important branch of American Art.

**THE ARTISTS' POINT OF VIEW, Embraced in a Series of Letters on Landscape Painting and kindred topics, by ROYAL HILL MILLESON.** A. C. McClurg and Company, Chicago, Publishers.

This bright little book is interlarded with words of helpful wisdom, not only for those who paint landscapes, but for all who desire to understand their merits. Written by an artist in the form of letters to a would-be painter who has solicited his aid, scope is given for much amusing comment on the Phillistine view of art and artists. But the serious side of landscape painting is treated in a broad, reverential spirit and the advice given is sound and valuable. Evidently the pupil profits by it, for when he finally sends six landscapes to the artist, this teacher finds much to praise in his work. Each of the six canvases is carefully criticised, all the faults common to beginners being pointed out and emphasis laid on things essential.

**A SHORT CRITICAL HISTORY OF ARCHITECTURE, BY H. HEATHCOTE STATHAM,** Fellow of the Royal Institute of British Architects; Member of the Hellenic Society and of the Society for Roman Studies; Author of *Modern Architecture*; *Form and Design in Music*; *Winged Words*, and other works. B. T. Batsford, London, and Charles Scribner's Sons, New York, Publishers. Price \$3.75.

An excellent and comprehensive history of the evolution of architecture. It is difficult to understand how so much could be crowded into one small book without reducing the material to dry statistics; far from that, each chapter

is full of human interest. Beginning with the Pyramids (4,000 B. C.) Mr. Statham carries the fascinated reader through the great temples of Egypt, Persia, Greece and Rome, from whence are derived, in logical sequence, the Gothic Churches of France and England. Every step in their architectural development is illustrated by reproductions from old prints, drawings and photographs.

The book is divided into seven chapters, each of which is followed by a chronological chart. These charts will prove invaluable to all who wish to correlate history and architecture, as they show at a glance the great historical events that took place during the erection of the world's most famous buildings.

The author's comprehensive appreciation of the symbolic and poetic meaning that underlay this art in all the great periods, places him among those profound writers who have understood the true glory of architecture, and its revelation of the hopes and aspirations of humanity.

**EDOUARD MANET: FRENCH ARTISTS OF OUR DAY SERIES**, with an introduction by Louis Hourticq, Assistant Inspector of Fine Arts to the Town of Paris, and notes by Jean Laran and George Le Bas. J. B. Lippincott & Company, Philadelphia, William Heinemann, London, Publishers.

To all interested in the development of modern art this book must prove of absorbing interest. The word of Edouard Manet marks a new epoch in European and, consequently, American painting; for it was he who first pierced through the conventions of the academicians of his day, preparing the way for that brilliant group of Impressionists to whom our painters are so deeply indebted.

Like all who open a new path, Manet was subjected to the bitter criticism not only of the critics but of many of his fellow artists—men steeped in the traditions of the *École des Beaux Arts*. "His pictures met with practically nothing but laughter and derision. \* \* \* We are paying for that laughter now. Whenever we are presented with the

miserable extravagances of some poor artist who sets the public giggling there arises a cautious critic to remind us of those who made fun of Manet."

The value of this book lies in its illuminating qualities; it holds before us the splendor of Manet's genius and shows us in what his work was lacking, for he often stumbled on the steep and rocky ascent, and was sometimes in doubt as to which way his road lay, being "always irresistibly attracted by dangerous experiments." But as he wrote in the catalogue of his now famous exhibit of 1867, "Nowadays the artist does not say, 'come and see faultless works,' but, 'come and see sincere work.'" No one who examines the forty-eight reproductions in this book can fail to admit the absolute sincerity of the man who sowed in hardship and adversity the glorious harvest reaped by Bastien Lepage, Renoir and the host of other great painters who followed this bold forerunner, this modern spirit who overthrew the outworn conventions that he might "direct the future toward a new beauty."

**ANTIQUES AND CURIOS IN OUR HOMES**, BY G. M. VALLOIS, House Decoration Series, Frederick A. Stokes Company, New York, Publishers.

This charmingly written and delightfully illustrated book should prove of great interest to all lovers of old furniture, china, pottery, glass and silverware. The author makes delightful excursions into the different countries and epochs that have produced the marvelous craftsmanship, weaving into her descriptions bits of fascinating history or romance.

No one can follow the wanderings of this enthusiastic collector in England and France without sharing her pleasure in the discovery of strange shapes and unsuspected uses of old furnishings, nor can one fail to realize that the mill and factory worker of our day has lost much of the joy experienced by the old artist-artizans in creating these exquisite objects for household use and decoration.